

'Dandy' Canada's '43 BO Best

Double Winner



GREER GARSON

She won the yearly double in the Canadian Film Weekly poll of critics and exhibitors. The screen inspectors voted her to be the best actress of 1943 and the Dominion's exhibitors elected her the leading boxoffice attraction.

The MGM star was also the critics' choice in 1942, during which year she won the Academy Award.

From the Cradle to—

"Where Are Your Parents?" is being planned at Republic.

Projectionists Plan Benefit Show Night

Local 173, IATSE, will hold a theatre night for its Sick Benefit Fund on Tuesday midnight, April 11, at Shea's Theatre. The doors will be open at 11.45 p.m. Tickets are one dollar.

Famous Players has donated the house and the Casino will lend props and some entertainers for the live show that will follow the movies.

'In Which We Serve' Is Choice Of Critics as Year's Best

The most potent boxoffice attraction in Canadian theatres during 1943 was "Yankee Doodle Dandy," Warner Brothers' musical biography of the late George M. Cohan, according to exhibitors voting in the annual Best Ten Poll of this trade paper.

Academy Award To 'Casablanca'

"Casablanca," Warner Brothers film featuring Humphrey Bogart and Ingrid Bergman, won the 1943 Academy Award as the best production of the year. Michael Curtiz, who directed it, was given an Oscar as the year's leading helmsman.

Leading actress, according to

(Continued on Page 2)

In a separate poll of screen critics "In Which We Serve," Noel Coward's great story of the British Navy, was declared to be the best picture of the year. It was released by United Artists.

Greer Garson, MGM's brightest

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Cranbrook Appeals

Cranbrook Theatres of Cranbrook, B.C., are appealing the assessment of the Star Theatre in the court of revision.

Fix Music Fees At Same Rate

The Copyright Appeals Board of Ottawa has approved for 1944 the same fees for motion picture music that were levied in 1943 by the Canadian Performing Right Society. Its action was the same in the case of radio broadcasting and 16 mm. films. The tariff on music played in war

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Shorten NFB Reels

National Film Board's "Canada Carries On" and "World in Action" shorts will be one-reelers from now on if that is all the footage the subject yields. This should please exhibitors.

Many Theatres Being Spruced Up

The easing up on cost limits for alterations, preceded by a more liberal attitude toward permit applications made to the controller of construction, has caused Canadian theatre men in many parts of the country to give their theatres much-needed attention. Neglected now for several years,

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Correction

Victor Rackow has succeeded Abe Feinstein as manager of Monogram's Winnipeg exchange, and not vice-versa, as stated here in the previous issue.

Choquette Buys Site For \$60,000 House

A site for a proposed motion picture theatre on Monkland Boulevard, corner of Morin St., St. Laurent, Montreal, has been purchased by Leo Choquette of Montreal.

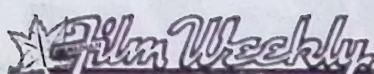


Shown here, from left to right, are Harry Kaufman, general manager of Monogram Pictures of Canada; W. Ray Johnston, president of Monogram Pictures; and Oscar Hanson, head of Monogram in Canada. The photo was taken during the Toronto reception in honor of Mr. and Mrs. Johnston, held at the King Edward Hotel, which was attended by film and theatre people.

Ella Raines

approval with this: "Distinguished Melodrama is a Gem." Book it now through EMPIRE-UNIVERSAL.

is UNIVERSAL'S great "find" and the Industry's newest boxoffice star. In "PHANTOM LADY" she proves her claim to stardom in great style. "Phantom Lady," in which Franchot Tone and Alan Curtis are also starred, won Film Daily's



Vol. 9, No. 11 March 15, 1944
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Address all communications—The Managing Editor,
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont.,
Canada. Phone Adelaide 4317. Price 5 cents each or \$2.00 per year.
Entered as Second Class Matter
Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario

About The Poll

Five of the films to win approving nods from exhibitors as 1943 aces were musicals. The critics chose but three musicals, "Yankee Doodle Dandy," "Stage Door Canteen" and "This Is the Army," all super-productions with much general publicity. Two of those, "Stage Door Canteen" and "This Is the Army," were rated by exhibitors as lesser attractions than two Fox musicals, "Coney Island" and "Hello, Frisco, Hello."

The exhibitors' preference for musicals shows the power of entertainment as such at the boxoffice.

Proof of the turning away from war pictures is the fact that "In Which We Serve" was rated at the bottom of the list by exhibitors, who were concerned with boxoffice pictures. The critics, who judge according to artistry and intellectual quality, rated "In Which We Serve" first.

One critic wrote this note on her ballot: "Less of Lamour, Hayworth, Grable, Ginger Rogers—over-publicized stars become bores to us." Grable, one of those who bored this critic, was the second choice of theatre men but wasn't even rated by the critics.

Though "Yankee Doodle Dandy" won the boxoffice poll its star, James Cagney, was fifth as an attraction. Greer Garson came first but her picture, "Random Harvest," was second. Miss Garson was the unanimous first choice of exhibitors and critics alike. Originally from Britain, she is tops in Canada, having won the BO poll last year.

One manager makes an interesting point. He says that voters should name the best BO attractions in their towns and not their own theatres. Claims the poll would be more accurate that way.

One distributor's representative whose big picture was rated lower than he expected in the BO poll claims that exhibitors are voting for the pictures which make them the most money, not the ones which attract the most people. Thus, according to him, do terms enter into the voting. The accuracy of any poll is presumed to depend on common sense methods of voting. There are those who question the Gallup and other such polls but those who run them can but reach the results in the fairest way possible and abide by them.

A fine example of the diversity of opinion can be seen in the comparison of one poll with another. "Casablanca" won the Academy Award as the best picture of 1943 but American critics, through Film Daily, rated it sixth and Canadian critics didn't rate it at all! Even those who do not go by public taste can't agree on what motion picture all-round excellence is.

Canadian exhibitors rated it as their fourth best attraction in the year under survey.

It serves no purpose to compare Canadian choices with American ones because of the later dating here. But the Canadian end of the Motion Picture Herald's Ten Best Money-makers is interesting alongside of Film Weekly voting.

Greer Garson headed both BO polls. Gary Cooper, second in the Herald poll, wasn't even rated in ours. Grable, second in ours, was third in theirs. Rooney found a place in our poll but not in the Herald's. There were other differences. However, the Herald results were published on December 24, 1943. It's possible that they were based on different pictures, since voting must have stopped a while before the year ended.

Quite a number of ballots arrived just too late to be entered, although a study of them revealed no changes. Canadian Film Weekly would like to have your ideas about the poll and any suggestions that might improve it. Canadians have distinct ideas about many things, a fact that motion picture companies are just beginning to realize, as witness newsreels for Dominion consumption only.

Academy Award To 'Casablanca'

(Continued from Page 1)

the majority of the 10,000 Hollywood voters, was Jennifer Jones for her work in "Song of Bernadette," 20th Century-Fox film not yet released in Canada. Paul Lukas won the male honors for his stirring performance in "Watch on the Rhine."

Other awards of interest were:

Supporting actor: Charles Coburn in "The More the Merrier." (Columbia).

Supporting actress: Katina Paxinou in "For Whom the Bell Tolls." (Paramount). This film has not been shown in Canada.

Best original motion picture story: William Saroyan for "The Human Comedy." (MGM).

Best written screenplay: J. G. Epstein, P. G. Epstein and Howard Koch for "Casablanca." (Warners).

Best original screenplay: Norma Krassna for "Princess O'Rourke." (Warners).

Best song: "You'll Never Know" from "Hello, Frisco, Hello." Music by Harry Warren; lyrics by Mack Gordon. (20th Century-Fox).

Best scoring for a musical: Ray Heindorf for "This Is the Army." (Warners).

Best scoring of a dramatic picture: Alfred Newman for "The Song of Bernadette." (20th Century-Fox).

Black and white art direction: James Basevi and William Darling for "The Song of Bernadette." (20th Century-Fox).

Color art direction: Alexander Golitzen for "Phantom of the Opera." (Universal Pictures).

Film editing: George Amy for "Air Force." (Warners).

Sound recording: Nathan Levinson for "This Is the Army." (Warners).

Black and white cinematography: Arthur Miller for "The Song of Bernadette." (20th Century-Fox).

Color cinematography: Hal Mohr and W. Howard Greene for "Phantom of the Opera." (Universal Pictures).

Special photographic effects: Fred Sersen for "Crash Dive." (20th Century-Fox).

Special sound effects: Roger Herman for "Crash Dive." (20th Century-Fox).

Cartoon: "Yankee Doodle Mouse," Fred Quimby, producer. (MGM).

One-reel: "Amphibious Fighters," Grantland Rice, producer. (Paramount).

Two-reel: "Heavenly Music," Jerry Bresler and Sam Coslow, co-producers. (MGM).

Irving Thalberg Memorial Award: Hal B. Wallis, for the most consistent production achievement of the year.

Special award to George Pal for his novel technique in producing the Puppetoon shorts.

The 16th Annual Awards were made from the stage of Grauman's Chinese Theatre.

'Dandy' Wins Poll

(Continued from Page 1)

star, was picked by exhibitors as 1943's most potent boxoffice attraction among the stars. Her victory was a double one, as Canada's critics, repeating their choice of 1942, named her the finest actress. There is no doubt that her performance in "Random Harvest" won her favor, for the film took second place in both the exhibitors' and critics' polls.

Roy Rogers, Republic's Western star, was chosen as the best ticket seller in that type of production. He replaced Gene Autry, who was named last year.

Every phase of the balloting is presented in this issue.

Many Theatres Being Spruced Up

(Continued from Page 1)

many important exterior and interior requirements are being met.

Uptown Theatre, Toronto de luxe first-run house operated by Yonge-Bloor Theatres Limited, will get a \$10,000 going-over. Plumbing, washrooms, fixtures, etc., will be renovated or replaced. Kaplan and Sprachman, Toronto architects, are in charge.

At Hamilton, Ontario, the Century will have \$1,850 spent on it for ceiling insulation and work on the steam lines and heating ducts.

France Film Company will undertake general repairs to the Cinema de Paris Theatre, Quebec City, at a cost of \$8,000. G. F. Caron is the architect and F. X. Lamontagne is the contractor. New walls will be built in the property and steel beams will replace wooden ones.

Famous Players will spend \$3,035 to replace the carpeting at the Metropolitan, Winnipeg. That company just reopened the Palace, London, Ontario, which was completely refurbished.

Many small theatres are looking over things to provide protection for parts of their buildings that will cost much more later if not attended to now.

Fix Music Fees At Same Rate

(Continued from Page 1)

factories was also approved.

Application from the American Performing Right Society to enter the Canadian field and collect on its repertoire is still not ruled on. The board has appointed R. C. Macpherson to investigate the claims of the APRS to a substantial list of numbers. If the new Society is successful it will levy royalties as of the beginning of the year.

Theatre representatives at the hearing in January did not oppose a license to the APRS but maintained that the yearly overall total should be the same as in 1943. The Canadian Performing Right Society apparently established with the board that it controls up to 90 per cent of the music played in theatres and was entitled to maintain the present rates.

Hespeler Asks Books

Exhibitor Jack Melzer, Queen's, Hespeler, Ontario, has organized a contest among the kids to spur the collection of books for the HMCS Hespeler, a Corvette named after the town.

'Lady Let's Dance'

with Belita and James Ellison

Monogram 88 Mins.
AMBITIOUS OFFERING WITH EXCELLENT PRODUCTION NUMBERS SHOULD GET BIG COIN.

Here is another ambitious offering from Monogram. It stars Belita and gives her ample opportunity to display her skill and grace as a skater and dancer. She has been surrounded by an excellent cast, including James Ellison, Walter Catlett, Maurice St. Clair, former Paris society dancer, Eugene Mikeler, her former ice-skating partner in Europe.

The highlight of the several eye-filling production numbers is Belita's closing one, in which she does her skating to Beethoven's "Victory" Symphony. Producer Scott R. Dunlap provided splendid production values for this offering, which is easily one of the most lavish to bear the Monogram label. Frank Woodruff turned in a good job of directing.

Frick and Frack, original and lovable scamps of the ice, score heavily with their two comedy numbers, while music is supplied by Henry Busse, Eddie LeBaron, Mitch Ayres, Lou Bring and their orchestras.

Dave Gould staged the splendid production numbers, while Mack Stengler's photography is first-rate. Edward Kay functioned as musical director.

Belita, a refugee, who has danced and skated in her native Holland, is working as a waitress at a California resort, when she gets a chance to substitute as Maurice St. Clair's dancing partner. She is a big hit, and James Ellison, the resort's entertainment director, sends her to Chicago to join Henry Busse, pretending that the latter has forwarded money for expenses.

Belita joins Busse's show and becomes a national success as a dancer and skater. Things go badly for Ellison and he later is drafted into the Army. Some months later, Walter Catlett finds Ellison, wounded, in a veteran's hospital, and he re-unites him with Belita.

CAST: Belita, James Ellison, Frick and Frack, Walter Catlett, Lucien Littlefield, Maurice St. Clair, Eugene Mikeler, Henry Busse, Harry Harvey, Jack Rice, Emmett Vogan, Barbara Wooddell, Orchestras of Henry Busse, Eddie LeBaron, Mitch Ayres, Lou Bring.

DIRECTION, Good. PHOTOGRAPHY, First-rate.

'Tender Comrade'

with Ginger Rogers

RKO 102 Mins.
LOVE DRAMA PACKS A BOX-OFFICE KICK; SURE-FIRE FOR FEMMES; ROGERS APPEARS AT HER BEST.

"Tender Comrade" is an emotion-stirring love drama that tells in boxoffice terms the story of the women men leave behind when they go off to war. As an expression of faith and idealism the production more than merits attention. It is noble in purpose and is certain to make a deep impression on those who see it. Where the women are concerned, the film will prove no less than surefire. The picture gives them ample opportunity to work themselves into tears.

The film is specifically the story of one young couple torn apart by the war. The two lovers are Ginger Rogers and Robert Ryan. After Ryan leaves for overseas, Miss Rogers, a worker in an aircraft plant, and three fellow-employees (Ruth Hussey, Patricia Collinge, Kim Hunter) pool their earnings and set up house under one roof. Like Miss Rogers, each of the three girls has a husband in the service. Life under a common roof sort of helps to keep the flame of love burning brightly. They gain a recruit when Mady Christians, a European, is hired to function as housekeeper. Their existence together, rich in human incidents, moves along more or less serenely until Miss Rogers receives notice of her husband's death shortly after she has given birth to a son.

In his fine screenplay Dalton Trumbo recreates the romance between Miss Rogers and Ryan by means of flashbacks in which comedy is intermingled with drama. He has filled the picture with some excellent talk, a lot of it stirring. Edward Dmytryk's direction has feeling and warmth.

Miss Rogers has never given a finer performance than she does in "Tender Comrade." She gets under the skin of her character effectively to make her role uncommonly convincing. At all times she is equal to the emotional demands of the part. As her husband, Ryan takes another big step toward the top.

CAST: Ginger Rogers, Robert Ryan, Ruth Hussey, Patricia Collinge, Mady Christians, Kim Hunter, Jane Darwell, Mary Forbes, Richard Martin.

DIRECTION, Fine. PHOTOGRAPHY, Good.

'Cry Havoc'

with Margaret Sullivan, Ann Sothorn,
Joan Blondell

M-G-M 97 Mins.
THIS ONE PROVIDES EXHIBITORS WITH A DRAMATIC HIT; ALL-GAL CAST A BIG ASSET.

The film version of the Allan R. Kenward play is a splendid tribute to the women who ministered to the wounded and ailing on Bataan with selfless devotion to their task and with complete contempt for their personal safety. By playing "Cry Havoc" the exhibitor will be doing a great service in that he will give those on the home front reason to feel ashamed of any complaining about having to sacrifice some of their comforts because of the war.

Specifically, the film is the story of 13 women who saw their duty when the Japs closed in on Bataan and did it to the full of their abilities. Of the batch only two are trained nurses. Another is a driver and a fourth a cook. The others represent a polyglot group of civilians who offer their services as nurses' aides to relieve the shortage of experienced medical help. The relationships among the girls make an extremely human tale, vivid, moving and highly dramatic. The picture has little time for shallow heroics, giving the characters real substance as human beings. The civilians' change from a bunch of squabbling, fear-stricken females to a united group consecrated to the alleviation of the suffering of the fighting men of Bataan has been negotiated with skill and plausibility.

There are no men in the cast. Whatever romance there is in the film is confined to dialogue. There is considerable talk concerning the attempt of one of the girls to steal the officer sweetheart of the nurse in command.

The direction of Richard Thorpe is first-class.

The nurse in command is enacted superbly by Margaret Sullivan. Ann Sothorn and Joan Blondell stand out among the others. Fay Bainter, Marsha Hunt and Ella Raines are a few others who deserve a nod.

CAST: Margaret Sullivan, Ann Sothorn, Joan Blondell, Fay Bainter, Marsha Hunt, Ella Raines, Frances Gifford, Diana Lewis, Heather Angel, Dorothy Morris, Connie Glick, Gloria Frauton, Fely Franquell.

DIRECTION, Good. PHOTOGRAPHY, Good.

'Passage to Marseille'

with Humphrey Bogart

Warners 110 Mins.
VIVID ADVENTURE STORY PACKED WITH ACTION AND STIRRINGLY PATRIOTIC WILL BE A SUCCESS.

Warner Bros. has seized on the odyssey of five convicts escaped from Devil's Island to fashion a bristling saga of patriotism that will be rewarded at the boxoffice. The Hal Wallis production has been produced with decided melodramatic overtones, as might be expected of anything with which the name of Humphrey Bogart is associated. Its story threads, of which there are many, are caught in a vivid patchwork of adventure especially pleasing to those who dote on action. The film can be depended upon to be a financial success, thanks no little to the exploitability of its material.

In effect "Passage to Marseille" is the old story of redemption in topical dress. The convicts, whose escape under Bogart's leadership is motivated by an overwhelming urge to serve France in her hour of trial, pay their debt to society by their heroic fight against the forces of fascism. Bogart loses his life in that fight. While this doesn't make for a happy ending, it solicits an expression of hope of a better world to come.

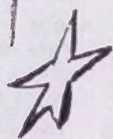
The story is told in retrospect, the chief narrator being the liaison officer of an English-based Free French bomber squadron which the convicts join when the Marseille-bound freighter that saves them from death at sea changes its course at word of their country's surrender and makes for England to avoid falling into Nazi hands. The high point of the film is a sizzling battle between French patriots and appeasers on board the freighter.

The direction of Michael Curtiz is punchy if nothing else. Creditable are the photography of James Wong Howe and the score of Max Steiner. Bogart performs effectively. The other convicts are played well by Philip Dorn, Peter Lorre, George Tobias, Helmut Dantine. Claude Rains as the liaison officer and Sydney Greenstreet as the head villain are outstanding. Michele Morgan carries the romantic interests as Bogart's wife.

CAST: Humphrey Bogart, Michele Morgan, Claude Rains, Philip Dorn, Sydney Greenstreet, Peter Lorre, John Leder, George Tobias, Vladimir Sokoloff, Edward Ginnell, Konstantin Shayne, Victor Francen, Helmut Dantine.

DIRECTION, Adequate. PHOTOGRAPHY, Good.

The critics say



OK
About Danny Kaye, the



screen's great new comic

SAMUEL GOLDWYN'S
UP *IN* **ARMS**
TECHNICOLOR

with
DANNY KAYE
DINAH SHORE • DANA ANDREWS
CONSTANCE DOWLING
and the gorgeous **GOLDWYN GIRLS**

Associate Producer **DON HARTMAN** • Directed by **ELLIOTT NUGENT**

Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

Released Through **RKO RADIO PICTURES, INC.**

Songs by Harold Arlen & Ted Koehler—Sylvia Fine & Max Liebman

Oh KAYE
**IF YOU DON'T
BELIEVE US -
READ 'EM!**

M. P. HERALD:

"Danny Kaye clicks with a loud click and establishes himself as a star in his first picture."

VARIETY:

"Picture is fine and will hit healthy biz and holdovers. Danny Kaye definitely star material."

M. P. DAILY:

"Real entertainment that will please the exhibitor as much as his customers."

FILM DAILY:

"Danny Kaye is tremendous in his picture bow . . . An entertainment bombshell headed for top grosses."

BOXOFFICE:

"Gay, glittering, glamorous . . . It's a long time since films have witnessed debut of a more versatile comedian than Danny Kaye."

SHOWMEN'S TR. REVIEW:

"It's lavish, stunning, full of melody and — most of all — it's hilarious. A guaranteed cure for any sour-puss."

HOLLYWOOD REPORTER:

"It's in the bag — and in the money . . . Should write new box-office history."

HOLLYWOOD VARIETY:

"Danny Kaye socks with his brisk, antic, highly personalized brand of comedy."

FILM BULLETIN:

"Put down Danny Kaye as the great comic discovery of recent years."

Next Attraction
RADIO CITY
MUSIC HALL



James Cagney

in

Something to Sing About

With

Evelyn Daw
Mona Barrie
William Frawley
Gene Lockhart

Directed by

Victor Schertzinger

and

JAMES CAGNEY

in

Great Guy

★

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BIG BOXOFFICE
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Laurie Stag Party on March 16

That fine fellow, Archie Laurie, almost double-crossed his pals by naming an early wedding date that would leave no time for a bachelor farewell party. However, the lads are pitching in to beat the early deadline.

The place is the Royal York Hotel at 6:30 p.m., Thursday, March 16—St. Patrick's Eve, a great time for a celebration.

Tickets are ten dollars per person and they cover dinner, refreshments and entertainment.

Get in touch with this office in a hurry for your reservation. It will be a great evening of fun.

Flicker Flak

Monogram's Canadian publicity boss is lively Betty Laidlaw, who is doing mighty good work on the company's minor epics, some of which are outdrawing big-budget major productions. . . Clarence Markell, Cornwall exhib, invited to break a lance at Karry's 11 o'clock cue club, left the lads so far behind that they felt like hitch-hikers. . . The Film Exchange Building is beginning to look better than its old self. . . Quietest contributor to the industry's war effort is Johnny Poole of Metro Display. He donated 300 window cards to the present salvage drive and before that did almost \$200 worth of work gratis. . . There's a story around about a colored crapshooter who picked up the dice in turn, palmed them and got ready to throw the phonies. He did—but an extra one slipped out. That meant three dice on the table, each one a three. With no visual embarrassment the colored lad shouted: "Nine—the hard way!" . . . Hugh Burns has threatened to put a brick through the small window of Film Weekly because the drab display assaults his sense of beauty. He'll be glad to learn that Al Harvey and Pete Grant are whipping up something that will bring him back to our side of the street. It is guaranteed to nourish the soul of Hugh as he passes by on his way to lunch.

In My Dash-and-Dotage

We learn that the article about Billee Smith, ex-Maritimes showman now running a pub in England, brought letters from Tom Daley, Abe Garson and quite a few of the St. John boys. Billee, who has been back for many years now, has his walls decorated with framed souvenirs of his Canadian sojourn and he has added Film Weekly to the collection. A regular visitor is Corporal Erskine Cummings, who was with N. W. Mason before joining up. Erskine was a newspaperman on the Halifax Herald but switched to theatre business. Between both those interests calling on his time and curiosity over there, he's a busy boy. . . They say that Dave Coplan arrived in England during the new blitz. Some welcome. . . Bob Beatty, a former Hamilton lad, is the star of the British production, "San Demetrio-London," a hit, and he's going places in the business. . . La Presse of Montreal will devote an article to Ernest Oulmet, film pioneer. . . Jack Snyder, chief projectionist at the Marks, Oshawa, was married to Miss Mindell Abron on March 12.

A Guy Named Joe

That Joe Myers of Odeon is a popular guy but it's hard on some people. At Dave's Delicatessen, where flimitees eat, two fellows kept opening the door and asking "Is Joe here?" every ten minutes. Joe wasn't.

Dave figures it cost him an extra ton of coal, made his customers stop eating to the extent of several extra hours by looking up each time, thus slowing up the noon hour rush and so on.

An expensive guy to entertain, even professionally, that guy Joe.

Fair Complaints From Customers

There has been so much unfair criticism directed toward motion picture theatres in the past that it is almost a pleasure to read of citizens speaking out individually against what they think is wrong in the conduct of the house. Editors are beginning to find room for letters and this in itself is stirring more to write. The exhibitor can learn much from some of them, although he can't always accept suggestions. For instance, last week a patron wrote to the Toronto Daily Star about the annoyance caused by candy bar eaters. One man's candy—

A letter to the editor of the Windsor Daily Star is worth study by any manager or exhibitor. It follows:

Sir: May I use your column to address a few lines to theatre owners and managers?

Times are good for them now, as people are crowding the shows, but they should in all fairness give the service men a break by reducing the admission for them instead of making them compete with the much higher paid factory and other workers.

They could be more considerate of mothers who attend with children and have to leave when they get restless. Also for war workers on the afternoon shift, they can arrange their schedule so the main picture would be shown first and the workers could leave when they wished.

Recently a picture having to do with a collie dog was shown here. My husband and I were anxious to see it, as it represented his homeland, but unfortunately just when he was on the 4-12 shift. I asked the cashier if there would be a day specially arranged for war workers to see the show earlier. I was told not, but the picture would begin at 2:08 and be out at 3:38 p.m. So next day we went at 1 p.m. We first saw an old comedy, then we saw news, and a lengthy preview of their next attraction, then a bit about the navy training. Frantically hoping the picture we wanted to see would start in time we were then "treated" to a very boring display of how to save lives of drowning people. Then the picture. We enjoyed it. But there was no clock in sight and it was too dark to see a watch so we sat to the end, when by hurrying my husband could make his work, he hoped! But instead of it being 3:38 as promised it was 3 minutes to 4. My husband was half an hour late for work, but he also lost a quarter of an hour overtime. So he lost 45 minutes pay and half an hour of work while we had to watch a lot of show we didn't want to see.

My friend's child was restless and they had to leave without seeing the end of the main picture.

I just wanted to explain my reason for wanting the main picture first.

An illuminated clock at the front would be much appreciated by children and parents alike, and speaking of appreciation, it would have been lovely, had the five women in front of me removed their hats.

Thanking you for the space, I remain,
MRS. W. B.

Perfect Exit

Fire Prevention Officer L. H. Hessel of London, Ontario, had 2,000 kids attend a free show for an unscheduled fire drill. It took less than two minutes to clear the house.



R K O

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It is with understandable enthusiasm that we contemplate our future association with Leo Spitz, William Goetz, and INTERNATIONAL's great stars, directors, writers and producers...names whose distinguished talents assure a brilliant future for INTERNATIONAL PICTURES

Preview of Productions to Come—→

Coming INTERNATIONAL

GARY
COOPER • **TERESA**
WRIGHT
in
"CASANOVA
BROWN"

Directed by SAM WOOD
A
NUNNALLY JOHNSON
production
with FRANK MORGAN



Randolph Gypsy Rose Dinah Bob
SCOTT • **LEE** • **SHORE** • **BURNS**

in
"BELLE OF
THE YUKON"

A TECHNICOLOR
MUSICAL

with
CHARLES WINNINGER

Directed by
WILLIAM SEITER Songs by Johnny Burke and Jimmy Van Heusen



PICTURES ...TO BE RELEASED BY



SONJA HENIE

in the
TECHNICOLOR
MUSICAL

"IT'S A
PLEASURE"

produced by
DAVID LEWIS



EDWARD G. ROBINSON

in
"ONCE OFF
GUARD"

Directed by FRITZ LANG
A
NUNNALLY JOHNSON
production



TO INTERNATIONAL:
WE PLEDGE
Showmanship

Yes, the same brand of
SHOWMANSHIP
that has successfully
sold the product of

SAMUEL GOLDWYN

WALT DISNEY

AND OUR OWN GREAT
BOXOFFICE PROGRAM



How Containers Can Be Saved

Please study the suggestions listed below, issued by the WPTB in the interest of paper saving. Shipping containers are scarce right now and most of them are lost or discarded after first use. So many are required for overseas shipment of supplies that it is a patriotic duty to conserve them. Here's how you can help:

1. Open containers with care and return to original shipper.
2. If containers cannot be returned to original shipper, they can probably be used by recipient in making shipments to his own customers. This is one of the most important conservation measures.
3. Whenever possible, container users are urged to order fewer and larger containers. Unless interior packing is essential to protection of the product it should be eliminated.
4. Examination of container inventories frequently reveals containers that are obsolete. These should be put into circulation—used or sold.
5. When usual methods do not meet your problem, contact second hand container dealers in your locality. There is a dealer who buys and sells every type of re-usable container.
6. If you have used containers to sell or need used containers you can't find, advertise in trade papers.

Independent Asks Public Support

B. S. McLeod, fighting Independent of Kitchener, Ontario, laid his cause in the lap of the public with this advertisement in the local paper: "The Place to Go . . . Fox . . . We Are Fighting For Our Right to be Independent . . . YOUR Liberty and Freedom Depend on your Independence . . . Support Kitchener's Only INDEPENDENT Theatre."

Taube Talks Before Hanover Rotarians

Syd Taube spoke before the Hanover, Ontario, Rotary Club last week, his subject being "The Motion Picture Industry." He provided a review of the industry's wartime accomplishments and informed the listeners that it was ready to take its place in post-war planning.

Joe Garbarino, treasurer of the MPTAO, was present.

Flashbacks



Photo From Archives of Canadian Picture Pioneers

Left—Mr. and Mrs. Leon Schlesinger
Right—Mr. and Mrs. Syd Taube

GAZE upon a couple of modern young ladies and men of the pre-war period. What pre-war period? Certainly not the one of several years ago. The date is 1913 and the place is Vancouver. They look as if they parked the new-fangled gas buggy outside, shed the dust coats and faced the camera fearlessly.

It happens that these young folks had just had their dinner at a cafe and were strolling home arm in arm under the heady influence of the golden thing, Youth. They passed a photographer and those gay blades, Leon and Syd, felt like a bit of a lark so they decided on a picture, never suspecting that it would be flaunted in their faces in time to come. The girls protested—as girls always have—at being photographed without a chance to dress up. The boys, being dressed to the hilt, insisted—as boys always have.

Leon Schlesinger, now a famous name on the screen, was then manager of the Globe Theatre, Vancouver. Syd Taube, now executive secretary of the Motion Picture Theatres Association of Ontario, was in charge of the Vancouver branch of the Canadian Film Exchange. He and the missus were married about one year then.

Later Leon, with his brothers Mayer and Gus, managed the Lachine and Royal Alexandra theatres, Montreal. Leon was also connected with the Strand, Toronto. He turned to the animated cartoon field and is now the producer of "Looney Tunes" and "Merrie Melodies" for Warners. Though born in Philadelphia, he spent many years in Canada.

The friendship between Schlesinger and Taube is still strong, though they see each other rarely. The latter's daughter, Bernice, was named after Leon's wife.

The Fats On the Firing Line . . .

Canadian theatre men have been at it hot and heavy in behalf of the National Salvage Department and the result is many a worthwhile haul and a great total. Reports from the eastern part of the nation indicate how great the collection of much-needed salvage, such as fats and paper, will be.

Special advertising in schools and theatres contributed much to the success of the drive. Eight theatres of Windsor: Palace, Capitol, Empire, Vanity, Royal, Park, Tivoli and Temple, ran fat shows on Saturday morning and gathered in 10,000 pounds from 3,500 children. Merchants and the Windsor Daily Star joined with the theatre men to boost. A paper drive is under way now and the quota, which may be exceeded, is 220 tons.

Manager Harry Wilson of the Regent, Brockville, is entitled to a special nod. His theatre collected 32,000 pounds of paper and rags. The town has only 1200 lower school pupils and had all attended it would have given each an average of 26 pounds. Harry is thankful for the co-operation of the local teachers and the merchants who awarded prizes to the youngsters.

Other theatres are pushing War Saving Certificates. George Champagne, manager of the Auditorium and Roxy theatres, Shawinigan Falls, Quebec, has founded the "25 Club," the members of which are admitted to a midnight show for just the purchase of a stamp, which must be taken from a book sold as initiation.

In Stellarton, Nova Scotia, the Jubilee Theatre management is running a jingles contest to boost the sale of certificates and stamps. Passes are awarded.

Theatre Chair Co'y Buys Own Building

Charlie Bochner of Canadian Theatre Chair Company, who was asked to move from the Film Exchange Building under the new Ontario regulations, has acquired his own building on St. Patrick St., Toronto, a few blocks from his present location. He'll move in April.

Vandals Damage \$2,000 Painting

Vandals damaged a \$2,000 oil painting that has been hanging on the mezzanine of the Royal Alexandra Theatre, Toronto, for twenty years. Ernest M. Rawley, manager, reported that the painting had been punctured in two places, apparently by a pencil.



Canadian

1943

Exhibitors' Boxoffice Poll**BEST 10 STARS**

(1)

Greer Garson

(2)

Betty Grable

(3)

Bob Hope

(4)

Humphrey Bogart

(5)

James Cagney

(6)

Bette Davis

(7)

Walter Pidgeon

(8)

Mickey Rooney

(9)

Bing Crosby

(10)

Abbott & Costello**LEADING WESTERN STAR****Roy Rogers****Peace? Here's How**

In Minneapolis exhibs and exchange men all belong to the Variety Club and Reel Fellow Club. Since the boys started getting together socially business bickering has declined.

'Snow White' Big

Reissue of "Snow White" is doing powerful business in all USA spots. It begins to look like a perennial attraction. It will probably be released in Canada for Easter Week.

**CANADIAN****Exhibitors' Poll
Best Ten Boxoffice
Films of 1943****(1) YANKEE DOODLE
DANDY Warner Bros.**

Produced by Hal B. Wallis, Associate Producer William Cagney. Directed by Michael Curtiz. With James Cagney, Joan Leslie, Walter Huston, Richard Whorf, Rosemary DeCamp and Capt. Jack Young.

(2) RANDOM HARVEST MGM

Produced by Sidney Franklin. Directed by Mervyn LeRoy. With Ronald Colman, Greer Garson, Philip Dorn, Susan Peters and Henry Travers.

(3) MY FRIEND FLICKA 20th-Fox

Produced by Ralph Dietrich. Directed by Harold Schuster. With Roddy McDowall, Preston Foster and Rita Johnson.

(4) CASABLANCA Warner Bros.

Produced by Hal B. Wallis. Directed by Michael Curtiz. With Humphrey Bogart, Ingrid Bergman, Paul Henreid, Conrad Veidt, Claude Rains, Sydney Greenstreet and Peter Lorre.

(5) CONEY ISLAND 20th-Fox

Produced by William Perlberg. Directed by Walter Lang. With Betty Grable, George Montgomery, Cesar Romero, Charles Winninger and Phil Silvers.

(6) HELLO, FRISCO, HELLO... 20th-Fox

Directed by Bruce Humberstone. With Alice Faye, John Payne, Jack Oakie, June Havoc, Laird Cregar, Lynn Bari and Ward Bond.

**(7) STAGE DOOR
CANTEEN United Artists**

(Tied for 7th and 8th Places)

Produced by Sol Lesser. Directed by Frank Borzage. With Cheryl Walker, William Terry, Marjorie Riordan, Lon McAllister and a host of stars.

(x) THIS IS THE ARMY... Warner Bros.

(Tied for 7th and 8th Places)

Produced by Hal B. Wallis. Directed by Michael Curtiz. With George Murphy, Joan Leslie, George Tobias, Ronald Reagan and Alan Hale.

**(9) IN WHICH WE
SERVE United Artists**

(Tied for 9th and 10th Places)

Produced by Noel Coward. Directed by Noel Coward and David Lean. With Noel Coward, Bernard Miles, John Mills, Celia Johnson and Kay Walsh.

(x) HITLER'S CHILDREN RKO

(Tied for 9th and 10th Places)

Produced by Edward A. Golden. With Bonita Granville, Tim Holt, Kent Smith, Otto Kruger and H. B. Warner.

**Studio
Score****Canadian 1943
Exhibitors' Poll****BEST 10 FILMS****WARNERS 3**

Casablanca
This Is The Army
Yankee Doodle Dandy

20th-FOX 3

Coney Island
Hello, Frisco, Hello
My Friend Flicka

UA 2

In Which We Serve
Stage Door Canteen

MGM 1

Random Harvest

RKO 1

Hitler's Children

**May Widen Rules of
Theatre Safety**

In London, Ontario, a committee made up of the fire chief, medical officer of health and the city architect are drawing up new safety by-laws.

"It appears to me," stated Fire Chief Hamilton, "that regulations, restrictions and enforcement of the theatre act might also be widened in its local application . . . and that this matter might be taken up with the Provincial Department to see if more co-operation can be secured than in the past.

**Fox Lose Suit Over
'Alexander's Band'**

Federal Judge Moore of St. Louis ruled that 20th Century-Fox plagiarized an unpublished novel submitted to Hollywood agents in 1937 by Mrs. Marie Cooper Oehler Dieckhaus of Casper, Wyoming in preparing the scenario of "Alexander's Ragtime Band." Fox denied ever having seen the manuscript and claimed that movie was the original work of Irving Berlin and other writers.

Attorney for Mrs. Dieckhaus said that the film had grossed over \$5,000,000 and that he expected Fox to appeal.



Studio Score

Canadian 1943
Critics' Poll

BEST 10 FILMS

20th-FOX 4

Claudia
Holy Matrimony
Heaven Can Wait
Ox-Bow Incident

WARNERS 3

Mission to Moscow
This Is The Army
Yankee Doodle Dandy

MGM 2

Human Comedy
Random Harvest

UA 2

In Which We Serve
Stage Door Canteen

COLUMBIA 1

The More the Merrier

UNIVERSAL 1

Shadow of a Doubt

(Thirteen pictures are rated here
because of the ties for
several places.)



CANADIAN Critics' Poll

Best Ten Films of 1943

- (1) IN WHICH WE SERVE UA
- (2) RANDOM HARVEST MGM
- (3) MORE THE MERRIER Columbia
- (4) THIS IS THE ARMY Warners
- (5) YANKEE DOODLE DANDY. Warners

Films Listed Below are Tied for Sixth Place

Heaven Can Wait (20th-Fox)

Human Comedy (MGM)

Shadow of a Doubt (Universal)

Stage Door Canteen (UA)

Films Listed Below are Tied for Seventh Place

Claudia (20th-Fox)

Holy Matrimony (20th-Fox)

Mission to Moscow (Warners)

Ox-Bow Incident (20th-Fox)

(It will be seen that there are quite a few ties.
There were fewer critics' ballots cast this year,
perhaps because there have been many staff
changes, and clear-cut choices were reduced.)



Canadian 1943 Critics' Poll

BEST 10 STARS

(1)

Greer Garson

(Tied for 2nd Place)

Charles Coburn

Ingrid Bergman

Humphrey Bogart

James Cagney

Jean Arthur

(Tied for 3rd Place)

Cary Grant

Gary Cooper

Margaret O'Brien

Roddy McDowell

Ronald Colman

Teresa Wright

Walter Pidgeon

Critics' ballots were fewer this
year, perhaps due to war condi-
tions, and clear-cut choices
were reduced.



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theatre shown to date and
will do the same for you*

* * * *

WOMEN IN BONDAGE

Gail Patrick, Nancy Kelly,
Bill Henry, Gertrude Michael,
H. B. Warner

*Here is a picture every
woman in Canada is
waiting to see*

★

For Future Money-Makers

LOOK TO

MONOGRAM PICTURES

Toronto, Montreal, St. John,
Winnipeg, Calgary, Vancouver.



Have You Contributed?

'The Need Grows As Victory Nears'

PRC's 'Minstrel Man' A \$200,000 Baby

Producers Releasing Corporation is laying it on the line in handfuls for "Minstrel Man," which features Benny Fields. It climbed from \$80,000 to over \$200,000 in the last couple of weeks. Film's big song is "Melancholy Baby."

'Cover Girl' Perking

Columbia's "Cover Girl," with Rita Hayworth, is shaping up like a real big grosser. Thirty pre-release engagements are set in the USA. It's in Technicolor.

Busy Fellow

Mayor Floyd Rumsford, Forest, Ontario exhib, is chairman of local Red Cross and also Forest Blood Donors.



James E. Gray, Ontario supervisor of the department of national war services, recently addressed the Southwestern division of the Motion Picture Theatres Association of Ontario in Windsor. Shown left to right are Gary Hogarth of Kingsville, chairman of the division; J. O. Laird of Windsor, provincial organizer of salvage campaigns; Mr. Gray; and Syd B. Taube, secretary of the association.

Col. G.M. Marquis Praises Pictures

The coming of made-in-Hollywood French-language features won the appreciative and good-humoured comment of Col. G. M. Marquis, chief of the Quebec Provincial Library and a good movie fan. In a signed article on the editorial page of *Le Soleil* he remarked about Warners' successful experiment, then quoted the inscription on the asbestos curtain at the Capitol Theatre: "The course of Man comes to an end, but I go on forever."

About the showings he wrote:

"What is there so extraordinary about this, one may ask me, since other theatres in Quebec have shown French films? Very simply this: that for a long time now we have been asking for French pictures from the American moving picture companies. First of all, nobody heard our plea; then, requests becoming more numerous, they lent us their ear; and finally our wishes have been fulfilled.

"And this is where I see an object lesson: that, when one has a good cause, he must never get discouraged, and that, on the other hand, if one generation does not get anywhere, the following one has a chance to obtain success. That is why I find symbolic the inscription which we used to read on the stage curtain of the Capitol Theatre as mentioned above."

Carradine Signed for MGM's 'Gold Town'

John Carradine was signed yesterday by MGM for the heavy role in Wallace Beery's new picture "Gold Town," a story of pioneer days in the west when bandits and card sharks ran riot. Carradine, who has appeared in many important films including "Stagecoach," "Reunion in France" and "I Escaped From the Gestapo," has recently been touring in Shakespearean repertoire.

FOR SALE

Two three-sheet frames with plate glass doors and locks.

Five-foot Standard sanitary white enamel urinal trough.

Also quantity of two-inch brass handrail tubing with fittings.

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RKO-Goldwyn's 'North Star' Dramatic Story of Russia

DONE with Goldwyn thoroughness and production values, RKO's "North Star" is a smashing story of the Russian fight against the Nazis told in terms of the common people. Much of it deals with life before the invasion and this part creates a sentimental mood. It is an excellent BO treatment of a war theme.

Anne Baxter, Farley Granger, Dana Andrews, Walter Huston, Ann Harding, Walter Brennan, Jane Withers, Eric von Stroheim and Dean Jagger are but a few of the outstanding players.



HUMPHREY

as Matrac, the Devoted

PASSAGE TO MARSEILLE

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NOW AVAILABLE IN CANADA

.. Again An Attraction in Which Is Com-

bined the "Good Citizenship and Good

Picture Making"* of

Warner Bros.

*N. Y. TIMES

JACK L. WARNER, Executive Producer

WITH THIS
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SUPPORTING CAST:

CLAUDE RAINS



MICHELE MORGAN



PHILIP DORN



SYDNEY GREE

A HAL B. WALLIS PRODUCTION

Screen Play by Casey Robinson & Jack Moffitt • from a Novel by

BOGART



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HELMUT DANTINE



PETER LORRE



GEO. TOBIAS



DIRECTED BY MICHAEL CURTIZ

Charles Nordhoff & James Norman Hall • Music by Max Steiner

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Most Talked
About
MYSTERY
in 10 Years!



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Starring

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ELLA RAINES
ALAN CURTIS



A WOMAN...
...that only one man
was sure ever lived!



A MAN...
...with soft, white,
terrible hands!



HIS FRIEND...
...with a noose
around his neck!



A GIRL...
...who staked her
love against
her life!

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Directed by **ROBERT SIODMAK**

Arbitration and Conciliation

The possibility of conciliation on a national scale in Canada has theatre men wondering whether the obstacles that have blocked the road to it can be overcome. At the moment attempts to establish it in Britain are showing more success than at any time in the past.

Canada had conciliation boards in Halifax and Toronto up to the time the Wartime Prices and Trade Board was created. The over-all authority of that board reached into the film and theatre business, leaving the conciliation boards with no authority. After several years the WPTB has agreed on industry self-regulation where it does not conflict with government control.

The creation of the WPTB caused intensified differences in the industry in such matters as terms and grouping. Having frozen prices, the question of interpretation of that law became a common dispute. Independent exhibitors have maintained that the regulations have been so applied as to have no effect on raised prices. The Theatre and Film section of the board made many decisions that left both sides unsatisfied.

The conciliation plan being studied by all interested or involved does not cover the matters of chief contention, terms and groupings. Whether the operation of industry self-regulation

Ed Kuykendall, MPTO of America Prexy, Explains How Each Works and What Each Is Supposed to Accomplish

in other disputes will bring peace is to be seen.

There is some confusion about just what conciliation is and what it covers. Some think that conciliation and arbitration are the same thing. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in a bulletin to the membership, wrote an interesting explanation. Wrote Kuykendall:

Principles of Conciliation

The confusion and disturbance over various suggestions and proposals for the organized conciliation of trade disputes in this business is not surprising, as this method of adjusting differences is new to our business, easily confused with arbitration, and also with ordinary negotiation. The principles of mediation and conciliation of motion picture trade disputes and grievances in exhibition and distribution are not clearly understood, I fear, by many concerned with these plans and proposals.

Arbitration and Conciliation Are Not the Same Thing

The essential difference between conciliation or mediation (for our purpose the terms are interchangeable) and arbitration is important to understand. Either one or both may be used to settle the same sort of complaint or grievance, and may ultimately arrive at the same settlement, but each pursues a totally different procedure or method to reach a final settlement of the dispute.

Arbitration means a final decision by an agreed-upon third party after a formal hearing to dispose of the complaint "arbitrarily." Whether either or both parties in dispute agrees with the decision makes no difference; it must be final and irrevocable (unless the privilege of appeal has been agreed upon in advance...). This method is no doubt clear to everyone in this business, as it has been used extensively for many years.

What is Organized Conciliation?

Mediation or conciliation in principle is in many respects the opposite of arbitration. Instead of an "arbitrary" decision for or against one with a grievance, the mediator's job is to get both parties to the dispute to agree with each other, thus adjusting their differences by voluntary agreement. It differs from negotiation

only because an intermediary or conciliator brings about the conferences or negotiations to reconcile or settle the differences by voluntary agreement. Such a proceeding does not call for formal hearings, arguing the case in public, airing our grievances and disputes in print, the rendering of decisions, nor appeals to any review boards, if so desired.

It does call for an understanding, experienced and resourceful mediator of solid reputation for fairness, impartiality and integrity (either an individual or a small committee) a lot of patience, persuasion and resourcefulness, and a clear realization that the job is never finished until a voluntary agreement is reached between the parties to the complaint. It is really a local operation, except where local parties involved are without authority.

Mediation Worth Trying—Inexpensive, Can't Hurt

Not all grievances can be solved by mediation, of course, nor by arbitration either. Some disputes have to be fought out in court because of the stubborn,

unreasonable parties involved on one side or the other. Nobody can do much about those cases. But mediation can be tried on any complaint that is subject to arbitration, and also on a large number of grievances not now subject to arbitration and on which formal arbitration may be quite impossible because of the diversity of interests, lack of agreement to submit to arbitration and absence of any effective enforcement of any decision that could be reached by an arbitrator.

Mediation can prevent a large part of the expensive lawsuits, reprisals and ill-will that still plague and burdens our business relentlessly... and can at least try to solve such troublesome and persistent problems as unfair zoning and releasing systems; overbuying to deprive a competitor of product; cut-rate competition between theatres; cut-rate admissions; double and triple features; unethical advertising; unfair non-theatrical competition; etc. and etc. Like arbitration, however, it should not try to raise or lower film prices. No conciliator is competent to bargain for product or try to make an exhibitor pay more for pictures. The mediator is not a buying agent nor a sales representative, any more than is an impartial arbitrator.

Hoagy Carmichael Signed as Actor

Hoagy Carmichael, composer of "Stardust" and numerous other song hits, will make his debut as a film actor in "To Have and Have Not," new Humphrey Bogart production based on the Ernest Hemingway book, now in work at Warner Bros.

Carmichael will play the role of a composer. In addition to singing excerpts from a number of his songs, he will compose an original number to be introduced in this picture.

Allow Appeal On Show Property

The Alberta Appeal Court allowed an appeal against the valuation of \$108,300 placed on the Capitol Theatre property in Edmonton. The majority judgment set the value at \$85,000.

Administrator of the estate of Arthur Gill Withycombe of England, the Royal Trust Company, had set the value of the property at \$61,300 for purposes of the Succession Duty but the attorney-general assessed it at \$125,000. This was reduced to \$108,300 by a commissioner but appeal was taken against this figure.

FACTS

The Book of Facts

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